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(1) Every member will kindly introduce at least one friend to the Society during the current year and thus help to popularise the work of the Society.

(2) Members who can afford it will help to build up a capital fund by converting their ordinary membership into life membership.

(3) Members who have not yet remitted their subscriptions will kindly remit them on receipt of this issue of the Journal.

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MYSORE

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Consequent on the recent Paper Control (Economy) order 1944, *vide* notification No. D. 7656—I & C. 578-43-2 dated Bangalore, 30th May 1944, published in the Mysore Gazette, Extraordinary, the bulk of a Journal should not exceed thirty per cent of the average number of pages published per issue during the twelve months immediately preceeding the 1st April 1944. Accordingly we cannot now publish more than 30 pages per issue. We have applied for permission to the Government to give us exemption and to permit us to publish the usual number of pages. Immediately it is received the Journal will once more appear as usual.

EDITORS.

The
Quarterly Journal
of the
Mythic Society

Vol. XXXIV] APRIL 1944 [No. 4

PROCEEDINGS OF THE THIRTY-THIRD ANNUAL MEETING OF THE MYTHIC SOCIETY, BANGALORE

12th August 1943

RAO BAHADUR K. V. RANGASWAMI AIYANGAR, M.A.

in the Chair

THE Thirty-third Annual Meeting of the Mythic Society was held at the Daly Memorial Hall on Thursday the 12th of August 1943 at 6 P.M. with Rao Bahadur K. V. Rangaswami Aiyangar, M.A. in the Chair. The portrait of Rajakaryaprasakta Rao Bahadur M. Shama Row, President of the Mythic Society from 1926 to 1939, presented by his grandson, Mr. M. Rama Row, was also unveiled by Rao Bahadur K. V. Rangaswami Aiyangar on the occasion.

In proposing the distinguished guest as Chairman for the meeting, Mr. S. Srikantaya, the General Secretary and Treasurer said that the Mythic Society was fortunate in having Rao Bahadur K. V. Rangaswami Aiyangar to preside over their Thirty-third Annual Meeting that day and to unveil the portrait of Rajakaryaprasakta Rao Bahadur the late Mr. M. Shama Row, M.A. President of the Mythic Society from 1926 to 1939. Mr. Rangaswami Aiyangar has dedicated his whole life to educational and cultural studies.

There was no one in India who was not familiar with his many-sided activities,—as teacher, professor, administrator, and member of the senate and syndicate of the Madras University. We know him too as a founder of the Indian Economic Conference. His special lectures under various foundations, universities and learned bodies all over India have a special value. And above all, at an age when others would rest on their laurels, he has been toiling for the promotion of higher oriental studies, utilising the vast ocean of his knowledge which extorts our admiration. For range and depth of scholarship, versality and thoroughness, avidity for learning and knowledge, he is unequalled. No wonder that Sir P. S. Sivaswamy Aiyar, who may be described as an Indian master of those that know, should describe Mr. Rangaswami Aiyangar as an exponent of the best culture of the East and West, embodying an idea for the India of the future.

In the course of his remarks Mr. Srikantaya also referred to the great loss which Mysore and the Mythic Society had sustained by the sad demise of Rajakaryapravina N. S. Subba Rao.

He then recalled the distinguished services rendered to the State by Rajakaryaprasakta Rao Bahadur M. Shama Row,—a profound Kannada Scholar, founder of the Kannada Movement, foundation member of the Kannada Sahitya Parishat, the first President of the Public Library, and President of the Mythic Society for over a dozen years—and bore testimony to his sterling character, learning, piety, affable manners, ripe experience and sound advice. It was but appropriate, therefore, that they should request Rao Bahadur K. V. Rangawami Aiyangar to participate in the proceedings of the day and to be pleased to unveil the portrait of Rajakaryaprasakta Rao Bahadur M. Shama Row.

* * * *

Rao Bahadur K. V. Rangaswami Aiyangar in moving the Condolence Resolution on the sad demise of Rajakaryapravina N. S. Subba Rao thanked the authorities of the Mythic Society for having invited him to preside over the occasion and Mr. S. Srikantaya for the facilities extended to him in making use of the library. He first warmly praised Mysore for the benefits derived from the high traditional ideal maintained by their great Ruler of revered memory Sri Krishnaraja Wadiar Bahadur IV. He then referred

ot his close association and intimate friendship with Mr. Subba Rao whose untimely and premature demise left many unfulfilled hopes. To Mr. Subba Rao death had come tragically too soon. Then, put from the Chair the following Resolution was carried, all standing.

CONDOLENCE RESOLUTION

"The members of the Mythic Society have learnt with profound sorrow the news of the sad demise of Rajakaryapravina N. S. Subba Rao, the President of the Mythic Society from 1939 to 1942 and in General Meeting assembled place on record the deep sense of loss sustained by them and convey their sincere and respectful condolences to the bereaved members of the family."

* * * *

The General Secretary and Treasurer, Mr. S. Srikantaya, then presented the following Annual Report for the year 1942-43.

ANNUAL REPORT FOR 1942-43

The Committee of the Mythic Society have great pleasure to present this evening a report of the Society's activities during the year 1942-43.

Membership :—War has affected the strength in the membership of the Society. We trust the war will be over very soon and the much needed peace established early. We appeal to our members to introduce new members to the Society to assist us in carrying on our work more satisfactorily.

We deeply regret to record the death of Rajakaryapravina N. S. Subba Rao, Retired Vice-Chancellor of the University of Mysore, and President of the Mythic Society from 1939 to 1942. A great scholar of international reputation, his deep learning and mastery of the knowledge of the principles and practice of the complicated science of economics with particular reference in its application to modern advantages of life were well-known and recognised on all hands. By his death Mysore has lost a devout student, a sound scholar and an eminent educationist, and we deplore his loss.

Rajadharmaprasakta K. Shankaranarayana Rao, Benegal Rama Rao and Rajasevasakta B. Venkatanaranappa of Bangalore,

Rao Saheb T. V. Umamaheswarm Pillai of Tanjore; Dr. V. S. Sukthankar, the General Editor of the Mahabharata published by the Bhandarkar Oriental Institute, Poona; Dr. Har Dutt Sharma, Editor, Poona Orientalist and Mrs. Rhys Davids the will-known Buddhist scholar, passed away during the year and we tender our respectful condolences to their bereaved relatives.

Meetings :—Of the several ordinary meetings held during the the year at which interesting papers were read may be mentioned the following: "Telugu Literature: The Modern Age" by K. Ramakotisvara Rao, Editor, Triveni: "The Language of Symbols" by Sreemati Sophia Wadia, Editor, Indian P. E. N. and the Aryan Path; "Dharma and World-order" by Mr. M. A. Venkata Rao; "Indo-Muslim Architecture" illustrated by Mr. V. Raghavendra Rao and so also "Buddhism in Kerala" by Mr. P. S. Lakshminarasu.

On the occasion of our last Annual Meeting held on the 14th of August 1942 the lithograph portrait of Sir Mark Cubbon, presented to us by Dr. K. N. V. Sastri, was unveiled by the Hon'ble Liet.-Col. D. M. Fraser, C.I.E., Resident in Mysore.

Finances :—The total receipts during the year including an opening balance of Rs. 1-13-0 were Rs. 4,876-11-7. The total expenditure was Rs. 4,740-15-6 as against Rs. 5,090-5-3 in the previous year. The overdraft at the Bank of Mysore, Ltd. stands at Rs. 1,214-13-10 on 30th of June 1943 as against Rs. 1,334-10-8 on the 30th of June 1942. No balance is outstanding towards the printing charges. The Reserve Fund stands at Rs. 12,650, including a sum of Rs. 500 added to it from the generous donation of Rs. 750 made by the Government of His Highness the Maharaja of Mysore for their use of the Daly Memorial Hall to conduct the Court of the Special First Class Magistrate from May to December 1941.

We are grateful to the Government of His Highness the Maharaja of Mysore for renewing the temporary grant of Rs. 100 per month for the year 1943-44 and 1944-45. We hope and pray that this temporary grant will be enhanced to at least Rs. 200 a month and made permanent, as we have been praying for over two decades, in order to enable us to accomplish much more than

what we have been able to do. We appeal to public philanthropy in support of our activities, which are greatly appreciated in all parts of the world. Funds are required for getting a large number of books and periodicals bound, to purchase recent publications, to provide a suitable structure for housing the ever-growing library and to bring the catalogue of the library up-to-date.

Our thanks are due to Mr. T. M. S. Subramaniam, Manager, the Bank of Mysore, Ltd. who continues kindly to audit the accounts of the Society in an honorary capacity for over seventeen years.

Reading Room :—The number of visitors to the free reading room attached to the Society continues to be steady as usual. Daily and weekly papers are placed on the table. Important periodicals are bound and made available to visitors also who make good use of them.

Library :—The library of the Society possesses many rare and valuable books on subjects in which we are interested. Scholars all over India come to the Society for study and research-work. The acquisition of valuable periodicals and reports of archæological and epigraphical departments continues. We appeal to all those interested in our work to present books and periodicals dealing with antiquarian research to this library. We are obliged to the Government of India; the several provincial governments in India; the Governments of Mysore, Baroda, Hyderabad, Gwalior, Travancore, Cochin and Jaipur; the Universities of Mysore, Madras, Calcutta, Dacca, Benares, Annamali, Andhra and Allahabad; and to various authors and publishers for their kind patronage and for sending their publications to the library and for review in our Quarterly.

Journal :—The Quarterly Journal of the Mythic Society maintains the high standard set for it by its promoters. The April, July and October 1942 and the January and April 1943 issues were published during the year. The July issue is in the press and is expected soon.

Exchanges :—Amongst our exchanges are included most of the important periodicals of the world. The list is being revised from time to time.

Daly Memorial Hall :—The Daly Memorial Hall and the premises continue to be maintained in good condition. The hall is in constant demand by several institutions. The Indian Red Cross Society, Mysore State Branch, the Association for Moral and Social Hygiene, the several Departments of the Hindusthan Air Craft, Ltd.; the Intermediate College Association, Bangalore; and the Mysore State Journalists' Association among others held their meetings in the premises of the Mythic Society.

General :—We congratulate Pradhanasiromani N. Madhava Rau, Rao Bahadur O. Viswanatha Rao, Rao Bahadur Capt. A. Thangavelu Mudaliar, Dharmaprakasa Deva Rao Shivram and Rajasevasakta M. Viraraja Urs on the respective distinctions and titles conferred on them.

It might be permissible to mention that our work has been appreciatively reviewed everywhere and in the Indian P. E. N. for September 1942 Sreemati Sophia Wadia has said: "In this civilisation, which extols the life of the sense, which would teach our masses to enjoy the objects of sense, in this civilisation in which our best intellectual minds themselves make the activity of the mind subservient to observation by and through the senses, it is comforting that there should be such organisations as the Mythic Society, aiming at weaning human attention from objects, from externals, to ideas and thoughts. Drawing people's mind to an activity on a higher plane than the sensuous enables them to get nearer to the world of soul and of spirit", thereby justifying the name given to the Mythic Society, for myths are written in the language of symbols and enshrine truths well recognised in antiquity.

We beg to express our deep debt of gratitude to His Highness the Maharaja of Mysore, the Government of His Highness the Maharaja of Mysore, the Government of India and to the Hon'ble the Resident in Mysore for their continued sympathy and support.

Statement of Receipts and Expenditure of the Mythic Society, Bangalore, for the year ending 30th June 1943

RECEIPTS

	Rs.	A.	P.
1. Subscriptions—			
Resident Members ...	242	0	0
Mofussil Members ...	334	4	0
Life Members ...	50	0	0
2. Government Grants and Donations—			
Government of Mysore Grant ...	1,800	0	0
Government of Mysore Library Grant ...	300	0	0
Government of Mysore Donation ...	750	0	0
Government of India ...	300	0	0
3. Interest and Dividend ...	501	8	7
4. Recoveries of Advances	139	0	0
5. Sales ...	135	4	0
6. Advertisements ...	210	0	0
7. Hall Charges ...	12	0	0
8. Miscellaneous ...	100	14	0
Total ...	4,874	14	7
Opening Balance ...	1	13	0
	4,876	11	7
Overdraft on 30-6-1943 ...	1,214	13	10
Grand Total ...	6,091	9	5

EXPENDITURE

	Rs.	A.	P.
1. Establishment—			
Pay to Staff ...	844	0	0
Electric Charges ...	66	9	0
Water charges ...	64	12	0
Municipal Tax ...	26	4	0
Livery to servants ...	44	8	0
Cycle account ...	10	7	6
Garden ...	35	4	0
Premises ...	18	0	0
Furniture and Fittings	65	0	0
Electric Accessaries ...	23	4	0
2. Journal—			
Paper and Printing ...	1,308	9	9
Postage ...	710	5	0
3. Library—			
Books Purchased ...	69	13	0
Book Binding ...	96	6	0
Subscription to Papers	133	2	0
4. Investments ...	500	0	0
5. Stationery ...	181	10	6
6. Advances Paid ...	171	11	0
7. Bank Charges ...	61	4	0
8. Miscellaneous ...	310	1	9
Total ...	4,740	15	6
Overdraft on 1-7-1942	1,334	10	8
	6,075	10	2
Closing Balance c/o ...	15	15	3
Grand Total ...	6,091	9	5

Reserve Fund (At Face Value):

	Rs.	A.	P.
Mysore Government 4% Stock ...	9,800	0	0
Mysore Government 5% Stock ...	1,500	0	0
Bank of Mysore Share (one) ...	100	0	0
Fixed Deposit at the Bank of Mysore Ltd.	500	0	0
Fixed Deposit at State Huzur Treasury	200	0	0
Debenture Bond of The Central Land Mortgage Co-operative Bank, Ltd	500	0	0
Deposit in Savings Bank at State Huzur Treasury ...	50	0	0
Total ...	12,650	0	0

Certified Correct
T. M. S. Subramaniam
Hony. Auditor.

S. Srikantaya
Gen. Secy. & Treasurer.

Proposed by Mr. J. Mohamed Imam, the President and seconded by Mr. D. Venkataramiah, the report was duly adopted.

Election of President

Mr. M. Ramachandra Rao in proposing Mr. J. Mohamed Imam as President for 1943-44 brought to the minds of the audience the interest he had evinced in Education, in the University as a member of the Senate, in Public Works of great importance in every nation-building activity of Mysore and continued that even before he became Minister he had established his reputation for Public Work and Public Service. He was best fitted to be the President of the Society and under his able guidance we could look forward to great progress of the Society. Mr. Ramachandra Rao urged that Mr. Imam as President would sanction the appeal of the Secretary for more Government help as his words would carry a great weight in the cabinet. Mr. D. Venkataramiah in seconding the proposition emphasised the views of Mr. Ramachandra Rao and added that Mr. Imam was a great asset to the State. Mr. J. Mohamed Imam was duly elected President for 1943-44.

Election of Office-bearers

Proposed by Mr. R. Balasubramanyam and seconded by Dr. P. Govindarajulu, the following Office-bearers were elected for 1943-44.

Office-bearers for 1943-44

Vice-Presidents

Pradhanasiromani N. Madhava Rau, B.A.,B.L.
Rajasabhabhushana Diwan Buhadur K. R. Srinivasiengar, M.A.
Sir D'Arcy Reilly
Rajamantrapravina K. V. Anantaraman, B.A.
Rajamantrapravina A. V. Ramanathan, B.A.

General Secretary and Treasurer

S. Srikantaya, B.A.,B.L.

Editors

S. Srikantaya, B.A.,B.L.
K. Devanathachariar, M.A.

Branch-Secretaries :

Ethnology:—Rajacharitravisharada Rao Bahadur C. Hayavadana Rao, B.A.,B.L.

History :—Rev. Father C. Browne, M.A.

Folk-lore :—B. Puttaiya, B.A.

Committee

the above ex-officio and Messrs.

E. G. McAlpine, M.A., Dip. Edn., V.D., J.P.
Rajasevasakta A. R. Wadia, B.A., Bar-at-law.
Dr. M. H. Krishna, M.A., D. Lit.
Rajasevasakta B. M. Srikantia, M.A., B.L.
J. R. Issac, B.A., M.B.E.
Rajasevaprasakta A. N. Raghavachar, M.A.
Dr. K. N. V. Sastri, M.A., Ph. D., F.R. Hist. s.
Capt. Rao Bahadur A. Tangavelu Mudaliar.
V. T. Tirunarayana Iyengar, M.A.

CHAIRMAN'S ADDRESS.

Rao Bahadur K. V. Rangaswami Aiyangar, the distinguished Guest of the evening then addressed the meeting and said :

" Mr. Imam, Mr. Srikantaya and Gentlemen,

" I am deeply grateful for the opportunity afforded me by the invitation to take the chair on this occasion and to take some part in the annual meeting of the Mythic Society. I feel it a great honour. To be associated with any serious effort to spread knowledge and with those who do so is a privilege. Compared with associations engaged in similar work the Mythic Society is young. But the importance of such a society is not gauged by mere age. Its record of achievement is the real measure. Judged in that way, your society ranks high among associations engaged in indology. I recollect with pride that I do not come to you entirely as a stranger, as for very many years I was a member of the society and my connection only terminated when a few years ago I went away to Benares. Further, through the courtesy of Mr. Srikantaya, I have been allowed for over a year and a half, in the course of my stay at Bangalore, to use your fine library.

"The Report which has just been read by Mr. Srikantaya and the previous reports disclose one feature to which I would call attention. Though the office bearers are elected every year, virtually the same workers are re-elected, and it is particularly so with the President and the General Secretary. The Mythic Society is now 34 years old, I believe. During this long period, I observe there have been only five Presidents, and two of the five have been continually Presidents for over 13 years each. Mr. Imam is a recent acquisition to the Presidential office. I must be permitted to congratulate the Mythic Society on securing him, and to express the hope that he will hold office for very many years and beat the record of previous Presidents like Mr. Shama Row. The practice of retaining, if possible, the same body of office bearers in a learned body like yours is both wise and beneficial. It does honour both to those who allow themselves to be re-elected and to those who show their appreciation of their office bearers by requesting them to continue in office, as many terms as possible. The practice is not without precedent, and it is good that the tradition is now well established in the Mythic Society. In the Royal Economic Society, with which I have been connected for over a generation, there is a similar practice. The great economist, financier, and Liberal statesman, G. J. Goschen, the father of a recent Governor of Madras, was elected first President of the Society in 1892, when it was founded. He held the office by annual re-election till his death many years later, when he was followed in the office by Viscount Haldane, who was already a Vice President and who was President till his death. In a period of over half-a-century the Royal Economic Society has had only five Presidents. The number would have been even smaller if those who came to the office were not already aged men. The present President of the Society, who has already been in office some years, is Sir William Beveridge, whose reconstruction plan has become world-famous. Similarly, the famous economist, J. M. Keynes, now Lord Keynes, has been Secretary now for many years, and will doubtless continue as Secretary till he perhaps becomes President. You will notice the same feature in the Royal Asiatic Society of Great Britain and its parent, the Royal Asiatic Society of Bengal. In an association of learned

persons, the Presidential office only marks a distinction, and there is equality among all workers. There is not the need, therefore, to change the office-bearers every term in order to allow the opportunity to serve the association for as many persons as possible, because *all* serve. Continuity of guidance ensures continuity of policy. I have ventured to recall attention to what has now become a fine tradition in your annals, as some new associations follow a different practice. Mr. Imam is young, and we may confidently look forward to the Jubilee of his Presidentship.

"This leads me to an observation suggested by the Report for the last year, that has been just adopted. It discloses an all round activity, which is all the more remarkable as it has been a feature of a very trying year for the world. May I offer my respectful congratulations to the Committee on the record of the year? In doing so, I would like to invite attention to an omission. While every other worker gets his due, nothing is found in the Report of all that has been done by your energetic and versatile Secretary, Mr. S. Srikantaya, who has been the life and spirit of the Society now, for twenty-four years. In spite of his multifarious activities (professional and other) he has found time to attend to the varied duties of Secretary and Editor of the *Journal*, which is justly valued now as one of the leading oriental journals of the world. This omission is obviously deliberate as the author of the Report (though it stands in the name of the Committee) is Mr. Srikantaya himself. We need not be deterred however, from correcting the omission from the innate modesty that had prompted it on *his* part. It was said of your Founder and First President Father Tabard, that he was the Mythic Society. This has been equally true of Mr. Srikantaya. Next year I hope the jubilee of his Secretaryship will be signalised by a celebration worthy of his services to the Society and to Indic Studies. You have been very fortunate in finding Mr. Srikantaya and getting him to be your Secretary all along. His enthusiastic and devoted labours have already yeilded a rich harvest. To the further and continued progress of the Mythic Society, his versatile scholarship, administrative and organizing ability and high integrity are essential.

"The complaint has been made that the ranks of our active workers is small and that our meetings do not attract large audiences.

I venture to say that these are features neither to regret nor to deem abnormal. Those who help such efforts as yours by joining the Society are of two classes: the larger number can hardly find the time to participate actively in your normal activities. They have more appreciation of research than perhaps of the training or aptitudes necessary for its successful pursuit. The most that can be expected of them is financial and moral support, and this is indicated by the growth in your membership. Side by side with this wider body, there will be a small body of scholars or administrators, who respond to the call for more direct service to the Society as contributors to its Journal, as speakers at its meetings and as organizers or leaders of its research activities. In all learned bodies this body is a very small one, and is usually composed of a compact body of permanent workers. You will notice it in the history all learned societies. In the great association which is the parent of all Asiatic Societies, the Asiatic Society of Bengal, which was founded in 1783, the Centenary Review shows that the scientific, work of the Society was always done by a very compact body of workers, like Wilson, Rajendralala Mitra, Hoernle, Haraprasad Sastry and others like them. It has been so with the Royal Asiatic Society, which was founded in 1823 by the retired workers of the older body, when they returned to England and wished to have an organization near at hand to continue their life hobbies. If you open any issue of the Journals or Transactions of these bodies, you will find an apparent monopoly of printed space by a few scholars. Their activities would, however, have been impossible but for the support given by the wider and appreciative body of members. That your own *Journal* exhibits this feature should therefore be neither a matter for regret nor self-reproach. As for the other complaint that you do not attract larger numbers to your meetings, we must remember that every one, among your widely distributed membership, cannot afford the time after a heavy day to attend lectures on recondite subjects at the Society's gatherings. It is so with all scientific or antiquarian bodies. If you look at the printed minutes of the Bengal Asiatic Society, which still stands at the head of all associations of the kind, pursuing the same objectives, you will find that the great city of Calcutta is not able to furnish an attendance of more than

a dozen or at the most a score of persons for each of its meetings, and that very often the bulk of the audience is made up, not of members but of distinguished foreign visitors. A large audience can be attracted only by discussions or lectures dealing with topics which are within the level of popular comprehension and attraction. You can always get a big audience for a political lecture or debate.

"My perusal of the Annual Reports of the Mythic Society impels me to stress an aspect of its work which is usually missed Hardly any one realizes what a local society like that of Mysore owes to the activities of an association of learned workers. When such an area is sufficiently advanced in education it aspires to have a University of its own. But the path for the future University is blazed by the pioneers, who have formed associations like yours. The great University of Calcutta came three-fourths of a century after the Asiatic Society which the foresight of Warren Hastings and Sir William Jones had formed at Calcutta. It had created the atmosphere and the impelling force for academic concentration in a University. The branches of the Royal Asiatic Society at Bombay and Madras—the latter has long been virtually defunct—are much older than the Universities of Bombay and Madras. It has been so at Patna too. It is so with Mysore also. Your University only recently attained to its Silver Jubilee, which the Mythic Society celebrated very much earlier. Spiritually the Society is the parent of the University.

"I wish this is remembered, especially when I hear the Secretary's demand for a very modest increase in the annual grant—the annual *dole*—which the Government makes to the Mythic Society. The grant to a University is measured by lakhs, and is cheerfully made. If we ask for a few hundreds for the Society which made the University possible, the request is looked at as unreasonable. Adminstrations hardly realize their obligations to bodies like your Society. With hardly any help from the public revenues, research work of a most valuable kind, which the Universities can carry on only with sumptuous grants, have been carried on by unofficial bodies like the Mythic Society and the Asiatic Societies. In the additions made to knowledge, especially in the fields of literature, history, archaeology and ethnology, hardly

any modern University has excelled the record of our unofficial organizations, which have carried on with very poor resources, drawn from voluntary contributions. Knowing this, it made me sad to listen to an appeal for a meagre increase to the slender annual Government grant that the Mythic Society now receives. I venture to affirm that niggardly treatment, compared with that accorded to a University, is due chiefly to a defective sense of values and of proportion. During the few months that I spent in this beautiful city, I found my work impeded by the want of books of reference, which a library worthy of the city and of the 'Model State' of which it is the virtual capital, could have easily provided. The only help I received, which I gratefully acknowledge, was from the Mythic Society's library. But, its collection is not systematic or complete, having been the result of casual donations and exchanges. How I have wished that those in authority here could have the vision of Lord Curzon, whose enduring title to historic memory will be his appreciation of what the State owes to the furthering of activities like yours, by personal interest and liberal financial support! Now that you have as President of the Mythic Society one so influentially placed as Mr. Imam is in the Cabinet, I hope that where you ask for hundreds, you will get thousands for the furtherance of your work.

"The cause of the tepid support that organizations like your Society receive from the local administrations is, I fear more deep seated. It is based on an inadequate perception of the place of learning in organized social life, rather than on ignorance or indifference. This has *not* been *our* tradition. Do we not have the school-boy maxim—the king is honoured only within his kingdom, while the man of learning enjoys honour, everywhere? The marks of honour, the titles and the like, which kings or states confer, are ephemeral and local. The enduring marks of honour are those based on achievement in art, letters or science. This is not a western idea, but our own. The Sage, the *ṛṣi*, takes precedence of even emperors. He who advances true knowledge compels recognition even from God. Such is our belief. An old story is told to enforce the truth.

"Among Indian logicians, *Naiyāyaikas*, Udayana holds a place

in the very front rank. Among his works, one of the best-known is the *Kusumāñjalī*, which attempts to furnish rational proofs of the existence of God. It is said that when Udayana visited the temple of the Lord of the Universe, Jagannātha, at Puri, he found the doors of the *sanctum* closed against him. Udayana is said to have called out: " Lord of the Universe, intoxicated by uncontrolled power art Thou; but when the atheist, the *Cārvāka*, denies thee. Thine very existence, it is on *me*, Lord, that Thou art compelled to rely." The story is that the doors of the sealed *sanctum* opened of their own accord on this passionate appeal. The moral of the legend is more important than its historicity. The voice of Udayana is the voice of India!

" I wish that the truth was more apparent to our administrators. They can understand the value of a *local* University like yours, which while spreading knowledge by instruction, concentrates on problems more yours than of all others. One of your former Anniversary Presidents has wisely argued out the justification for the orientation of the Mythic Society. He who understands Mysore, understands India, and he who understands India understands the World! Concentration on local history and so forth is *not* a mark of parochialism. Even for administrators the wider knowledge of the psychology of the Indian masses can well be based on that of the Mysore people. Mark again the different scope of a local University and an association like yours. One caters to the intellectual needs of the area, while the other may be said to meet its spiritual needs. Is this fact appreciated? It is not mere sentimentality. Look at the achievements of Soviet Russia. The foundation of the spectacular triumphs of the Soviet Republics is in the high appreciation by the Soviet adminstrators of the services to national spirit and *morale* rendered by the wedding of administration to science, art and learning. The salvaging of civilization today is going to be due to the perception of this truth.

" Early British administrators in India saw it. It is the spiritual background of their remarkable success in winning the confidence of a vast and alien people, divided from them by colour, race, religion and language. In a memorable note, which Jonathan Duncan, the first Commissioner of the newly acquired divisions of

Benares and Allahabad, presented to Lord Cornwallis, he said that only by doing in India to *Indian* learning what the old *Indian* rulers were enjoined to do, would an alien rule become tolerable to the people over whom it is imposed. To implement the principle, he suggested the formation of a great College of Sanskrit at Benares, the intellectual and spiritual capital of India. Lord Cornwallis readily accepted the proposal, and the famous Sanskrit College of Benares, its *Sarasvathi Bhavan*, was founded in 1793 by the Government, which pledged itself to devote to its maintenance the entire *net* revenues of the newly won territory. For over fifty years this institution continued to occupy a first place in the obligations of the Government. Even the appointment of *minor* pandits or menials in this College used to be made by the Governor-General-in-Council, and for many years its class promotion lists were passed by the Governor-General! Action of the kind is proof of vision, which alone can govern without friction and with the co-operation of the mental and spiritual *êlite*.

"I have been led on to these ideas, because I find some of them in unconscious operation in your Society, and because I feel that it would be well for every one if they were better understood by those in whom great power in the State is vested. It is this conscious or sub-conscious feeling that sustains your workers and associates, and furnishes the stable support of dedicated lives like those of Rajakāryapraśakta, Rao Bahadur M. Shama Row, one of the most distinguished of your Presidents, whose portrait I am called on to unveil today. He was associated with the Mythic Society from its birth, and was its President for 15 years. The intensity of his conviction in the value of his labours in the Society, which alone can have sustained one so grave and high-minded as he was, is reflected in the meticulous attention he gave to every detail of the working of the Society, his unfailing attendance at every one of its meetings, and his scrupulous regard to its finance and to the minutiæ of its administration. Mr. Shama Row was one of your great administrators, who brought distinction to every office he held. It was in the fitness of things that he should be honoured by his Sovereign and by the British Government, in the way in which they are accustomed to honour devoted

and efficient work, namely by titles. His life was dedicated to the service of the State, which he served faithfully as an official for thirty-six years. His title should be Rājya-kāryapraśakta, not Rājakāryapraśakta, though even the latter is justifiable by the Indian tradition which makes the business of the *Rājya* the business of the *Rāja*. Mr. Shama Row showed in his life the marks of hereditary ideals, personal conscientiousness, intense patriotism and passion for justice. The discharge of his *sva-dharma* must have been to him, as to all Indians, the discharge of a duty to the world. Of the labours of his long life of activity, I would rank first his fifteen years as President of the Mythic Society as, from a long-time-view, as even more important than his thirty-four years of work as an official. It is no wonder that his memory is cherished with so much love and veneration in the Society which he guided for so long. In Indian belief, painless death, *anāyāsa maraṇam*, is the gift reserved for those whose activities have been selfless. Mr. Shama Row had it! Though he has passed away, his work has grown in the hands of those who took it over from him, and particularly of Mr. S. Srikantaya, who is filled with Shama Row's spirit. It lives, and *will* live. The portrait, which will recall his lineaments to those who have not had the fortune that many of you here have had, to know him in life, and which I am privileged to unveil immediately for public view, will be a reminder to those, who need it, of the devoted labours of one who upheld the Indian traditions of service to learning and truth, and regarded what he did for the Mythic Society as service not only to Mysore but to India and the World.

"With these words, permit me to unveil the portrait of your former President."

He then unveiled the portrait of Rajakaryaprasakta Rao Bahadur M. Shama Row.

Mr. J. Mohamed Imam in thanking the distinguished guest of the evening said that Rao Bahadur K. V. Rangaswami Aiyangar was known to young and old alike for generations and it was their good fortune to have had a brilliant address from him that evening. He also recalled his old days when as a student of the high school he had heard the fame of Mr. Rangaswami Aiyangar.

With three cheers to His Highness the Maharaja of Mysore the Meeting terminated.

SOURCES OF INDIAN ART

By P. Sama Rao, B.A., B.L.

Before we could assess the value of the texts on the subject and appreciate their leading characteristics which are deep-rooted in the spiritual and material progress of humanity and laws of nature, an understanding of the philosophy of art ennunciated from time to time by the Western philosophers becomes necessary. For, a thing often gets better defined by contrast. Our Indian texts which are all in Sanskrit, are more informative, instructive and practical than the breezy nothings of the Western canons. The critical estimates of artists by the Western connoisseurs of art are wanting in technical advice. They are full of biographical details rather than exact in their messages, their spiritual or psychological background, their attitudes towards nature and man and other creation, which are the material factors in the moulding of their temperaments determining their artistic activity. There are, however, a few handbooks, of course priced very high, because they are said to be 'technical', beyond the easy reach of an ordinary student. They teach a few rudiments of perspective and colouring. They are books like 'Flower painting', 'Animal painting', 'Marine painting', 'Landscape painting', 'Chalk painting', 'Pastel sketching', and what not, *ad infinitum*. They are mostly publications of the manufacturers of art-materials like the Windsor and Newton, that tell more about their wares than about the essential of art—namely, the constitution of the artist's mind. If they are conspicuous in anything, it is in the wanting of the preparation necessary for a genuine artist's mind and character that are the real foundations for any real artistic endeavour. Further, the instructions, if any, given in some of them, do not agree with the conditions of our climate, our up-bringing, our temperament, and our spiritual outlook and constitution. These instructions differ with every publication. Colours exclaimed as impermanent in some are the permanent in others. In colour composition no two Western artists agree. There is no one permanent effect and no one im-permanent effect. The artists are similarly not agreed in their mediums. Nor is there any one method of sketching or painting or modelling. In

the water-colour painting there are two styles known to me; the wet and the dry. One sketches the subject-matter in advance before he lays in colour masses, while the other tries to evolve it out of them. Some use artificial aids such as the palette knife and sponge for the obtaining of some high-light effects. To them the end justifies the means There are others, more conservative and fastidious, not to employ them, but evolve the effect without these in as best a manner as their genius and the limitations of their medium permit. One artist advocates a thin laying in of paint, while the other tries to ape an oil-painting by thick and rough washes. One obtains a complex tone by mixing its components beforehand on the palette and lays it in; while the other secures it on the paper alone by the super-imposition of the components one over the other and by washing them. It is true that the latter method while securing a great finish often dulls the brilliant effect that is wanted. Some advice finish up to glassiness, while others are satisfied with the coarse and rough dabbing of colour masses. Some choose Whatman's Extra Thick, while others the Steinbach Thin. In the swelter and confusion of the choice of these handmaids and methods the Westerner often loses the right bride. In fine, these Western texts do but give us the skeleton when we ask for life. If any philosopher sought to evolve a consistent theory of the artist's temperament, people would have none of it, and relegate it to the pigeon-hole of metaphysics. All these different methods arose because there was no one comprehensive text of universal respect in the West. In the name of freedom of thought and non-conventionalism the writers and the artists differ materially and catch at the mere shadow mistaking it for the substance.

I.

The earliest Western thinker on art was Plato. He believed that Art was a handmaid—a necessary handmaid—to religion. As Tolstoi emphasized, our conceptions of good and evil are only relative and are based upon our experiences. No person has any absolute idea of anything. In other words, our conception of art is based upon what people think about it in the light of their physical experiences, and not on its intrinsic quality. So that from Plato downwards, we have as many conceptions and definitions of

art in the West as there have been of people thinking about it. These definitions could not agree because there was no one God, to them. Some regarded pleasure as the sole end of art, and the conception of pleasure was purely physical. Some called the pleasure-radiating source, Beauty, which they regarded as the chief aim in art. Even Plato could not shake off this limitation ; and could not think of Absolute Beauty outside of himself. So he made a distinction between the earthly and the heavenly Beauty ; between the earthly and the heavenly Love. Edmund Spenser celebrates Plato's conceptions in his Fowre Hymns. Till about the beginning of the eighteenth century, there was no formulization of any theory on art, in the West. Baumgarten (1714-1762) for the first time after the lapse of about twenty centuries after Plato differentiates Absolute Truth, and Absolute Beauty, from God or the Ultimate, and regards them as objects of 'Logical' and 'Aesthetic' knowledge. He defines Beauty, "as a correspondence, that is, an order of the parts in their mutual relations to each other and in their relation to the whole.........."

So far, his definition contemplates only harmony or rhythm. When he declares that "the aim of beauty itself is to please and excite a desire," he delimits himself ; and his whole conception of art makes out an impact to physical senses only, which reacting upon individuals excite physical desire. This is in consonance with Plato's idea of 'Earthly Beauty', and not with his 'Heavenly Beauty' which is the ideal and the only Reality. For Plato has unequivocably declared with Heraclites, "that the objects of the senses are unreal and fugitive, but that we may from contemplation on them rise to the ideal which is the only Reality."

But some of Baumgarten's followers, however, hint at a moral aspect of art when they declare, "that what can be considered beautiful is that which contains goodness", and "the aim of art is moral perfection". In other words, to these æsthetecians, like Sulzer (1720-77) and Mendelssohn (1729-86), the ideal of Beauty is "a beautiful soul in a beautiful body". But there is a differentiation however, made of 'beauty' and 'goodness' and as Hutcheson (1694-1747) held that they need not be the necessary components of art : for sometimes, "beauty does not always

correspond with goodness but separates from it and is sometimes contrary to it". According to Pere Andre (1741-(?)) and Batteu (1713-80) art consists in imitating the beauty of nature, its aim being enjoyment. This natural beauty is one of the three kinds of beauty into which it is divided, namely, divine beauty, natural beauty, and artificial beauty. Hemsterhuis (1720-90) the Dutch æsthetetian defines pleasure as that which "gives the greatest number of ideas in the shortest time" and "beauty as that which gives most pleasure." He does not however, define ideas. He only epitomizes the suggestive aspect of art. But when we come to Kant and Schiller, beauty in its subjective and objective facets are dealt with. Kant says, "Beauty in its subjective meaning is that which in general and necessarily without reasonings and without practical advantage pleases. In its objective meaning it is the form of a suitable object in so far as that object is perceived without any conception of its utility."

Here art, for the first time is made to include a non-utilitarian function, such as an appeal to imagination and intellect. This in sooth, is an advance over the purely utilitarian sense of art. It is only when we come to Schelling we find a Western conception of art approximating to an Oriental conception; For he says, "Art is the production or result of that conception of things by which the subject becomes its own object, or the object its own subject. Beauty is the perception of the Infinite in the Finite. The chief characteristic of works of art is unconscious infinity. Art is the uniting of the subjective with the objective of nature with reason, of the unconscious with the conscious, and therefore art is the highest means of knowledge. Beauty is the contemplation of things in themselves as they exist in the proto-type. It is not the artist who thinks in by his knowledge or skill produces. It is not the artist who by his knowledge or skill produces the beautiful, but the idea of beauty in him itself produces it."

His followers, Solger (1730-1819), and Kraus (1781-1832) elucidate the above conception further; for they say, "the idea of beauty is the fundamental idea of everything and that art is the actualisation of the beauty existing in the sphere of man's free spirit. The highest stage of art is the art of life, which directs its

activity towards the adornment of life so that it may be a beautiful abode for a beautiful man."

Hegel (1770-1831) draws Scelling's conception still nearer ours. According to him, "God manifests in nature and in art in the form of beauty. God expresses Himself in two ways: in the object and in the subject, in nature and in spirit. Beauty is the shining of the idea through matter. Only the soul, and what pertains to it is truly beautiful; therefore the beauty of nature is only the reflection of the natural beauty of the spirit—the beautiful has only a spiritual content. But the spiritual must appear in sensuous form. The sensuous manifestation of the spirit is only appearance and this appearance is the only reality of the beautiful. Art is thus the production of this appearance of the idea, and is a means, together with religion and philosophy, of bringing to consciousness and of expressing the deepest problems of humanity and the highest truths of the spirit."

Thus we see Truth and Beauty are one and the same to Hegel and that is the Ultimate Reality according to the Indian conception. There is, however, a difference between truth and Beauty as he declares, "Truth is the idea itself as it exists in itself. The idea manifested externally, becomes to the apprehension not only true but beautiful. The beautiful is the manifestation of the idea."

His follower Weiss (1801-67) amplifies the idea of art into an "introduction of the absolute spiritual reality of beauty into external, indifferent matter, the perception of which latter apart from the beauty brought to it presents the negation of all existence in itself."

Rouge (1802-80), another disciple of Hegel, crystallises the conception of art when he says, "beauty is the idea expressing itself. The spirit, contemplating itself either finds itself expressed completely and then that full expression of itself is beauty; or incompletely, and then it feels the need to alter this imperfect expression of itself, and becomes creative art."

The French metaphysician, Revaisson considered "beauty to be the ultimate aim and purpose of the world."

Let me not trouble you further with any more metaphysical conceptions of art that dominated Europe from time to time.

These involve 'Art for Art's sake', 'Art for religion or morality's sake' and 'Art for pleasure's sake'. Most of the specimens of Western art satisfy the theories 'Art for Art's sake' and 'Art for pleasure's sake'. There is an attempt made by the post-impressionists and cubists to express the Ultimate Reality by the criss-crossing of geometrical patterns saying that it is the scientific and the most truthful approach to sense the Reality. They have yet to succeed in evolving an angel out of a demon. The only service they are rendering to humanity is to drive them away from any thought of art.

The artist is the unifier of all things and the compromiser of all seeming contradictions. With his powers of seeing through things he knows what is true and what is false. He a is seer and a prophet and 'an unacknowledged legislator of the world.' He distils with the power of his vision ultimate truths out of the chaos of things. He realises for the benefit of himself as well as others, his correct place with God, with nature, and with humanity. He is the song-bird of the universe twittering sweetly the Primal *nāda* that directs order into disorder. He is the painter that while painting himself on the canvas of this vast world, paints other creation as well for the master-painter, his God and preceptor to glory Himself in. He is the divine harp on which the fingers of God play to evolve a melody for the solace and betterment of all His creation.

The first preparation for him to get into the correct mood of understanding of himself and the rest of the universe is to realise in himself with utmost humility that on the onward march of life to the ultimate, he is but a speck among the many similarly striving. He is therefore a *Sādhaka* and the foundations for his inspiration are above and not below. In his final achievement of perfection his tiny Self attains the infinite dimensions of the universal Self and becomes one with it.

Genuine art is concerned with the 'Becoming' rather than the 'Being' of one's self, and is therefore kinetic; and in its perfection truth is made perceptible. In Christian phraseology it is a "declaration of resurrection" of the individual self to the universal.

Art is an expression of truth, which is indivisible and admits of no gradation. So there cannot be a master-piece in art in as much as all genuine art suggests divinity behind it that inspires it.

Indian art is ingrained with these principles which are elucidated at some length in the following texts considered below.

VĀTSĀYANA'S KĀMA SŪTRAS

The text is in Sanskrit. It is mainly on erotics, but its wonderful feature is the idealism that informs it. Vātsāyana is said to have lived in the third century *A.D.* This work is a synthesis, as it were, of the principles of the Indian art, ennunciated in the earlier Vedas, and their Āgamas. According to it, art has six limbs or *śadaugās*. They are, (*i*) *Rūpa Bhēda*, which comprises a knowledge of appearances; that is to say, it deals with the study of Prākṛti manifested in nature, human figure, and architecture; (*ii*) *Pramāṇa*, which means proportion. This cannot be attained unless one perceives matter correctly, assesses its size, and determines its structure. Perspective which is the blend of proportion, anatomy, and fore-shortening is fully discussed and rhythm in art fully explained; *(iii) Bhāva* means the effect of feelings upon forms. In other words, this is what is know as expression. *(iv) Lāvanya Yōjanam*. In common language, Lāvanya means beauty. Physical beauty is the harmonious blend of the various members of the body. Grace and rhythm which total up into beauty are their cumulative effects. When they are properly charged with life and when they respond in unison they produce an effect of melody like the strings of a veena, *(v) Sādrisyam*, means the expression of truth. The piece of art must be realistic on the face of it. The perceiver should not be asked to imagine a mountain of a mole hill: and *(vi) Varnikā Bhanga*, relates to the technical use of brush and pigments. In this branch, the preparation and the proper use of various requisites of painting etc. are dealt with in detail.

Vātsāyana describes also the various types of heroines which I would advert to later.

CHITRA LĀKṢAṆA.

It is a pre-Buddhistic compilation of the art traditions. The title means 'Characteristics of a Picture'. It prescribes various proportions for gods, kings, and common people. Their sizes are in the descending order. The text makes a comparative study of the iconography of other countries as well. It lays down minute rules for the setting out of the figure. It prescribes the standard face as,

"Quadrangular, sharply outlined, beautifully finished, with shining and splendid attributes. It should not be triangular or crooked, or oval, or round."

Gods, Goddesses, and higher beings are said to possess the standard face; while for human beings, a lengthy or round or triangular face may be used, in consonance with the emotion that is sought to be depicted. It lays down that the hair of the Gods, as well as of kings ought to be fine, curly and of a heavenly blue. Women should be drawn in harmonious proportions; must look modest, graceful and youthful. They should be sketched always in upright postures; must not appear solo but in numerous groups. (Vide the Ajanta and the Sēgiriya groups of women)

The noteworthy feature about the work is that it has recognised the principal of the psychology of expression, as early as about 2500 years ago, in art, which the Westerners have to yet perfectly understand.

VINAYA PĪTHAK

This is a Pāli-Buddhistic work, the date of which is fixed between the third and fourth century *B.C.* There are detailed references in it to the pleasure houses of King Pāsanāda which contained picture halls adorned with painted figures and decorative patterns.

S'UKRĀCĀRYA'S S'ILPA S'ĀSTRAS

It is dated earlier than the sixth century *A.D.* This is is a treatise on the first principles of art which developed in the later Gupta dynasties. Characteristics of the common deities, such as Viṣṇu, S'iva, Pārvathī etc. are reduced into poetic aphorisms, called the dhyana ślokas with the purpose of their being committed to memory by the artists. They have twin functions in scope; to help the artist on the spiritual path and fix in his memory the idealistic attributes of the image he proposes to fashion. This is proof positive that in the Indian art religion played an essential part and was not separated from it. These give in great detail the proportions of the various parts of a figure. They explain the sort of spiritual preparation necessary for the artist before he undertakes his work. I shall refer to this in detail at the end.

According to S'ukrācārya the unit of proportion is *angulā* which is defined as one-fourth the width of the artist's own fist. Twelve such *angulās* make a *tāla*. One-fourth of a *tāla* or three such *angulās* make one *aṁsa* or unit. The S'ilpa S'āstras lay down the proportions of a *nava-tāla* figure as follows :—

1. From crown of the head to the lower fringe of hair,...three *angulās* in width ;

2. Forehead...four *angulās* ;
3. Nose...four *angulās* ;
4. From tip of nose to chin...four *angulās* long and half an *angulā* wide ;

5. Eyebrows...four *angulās* long and half an *angulā* wide ;
6. Neck...four *angulās* in height ;
7. Eyes...three *augulās* long and two *angulās* wide ;
8. Pupils...One-third the size of the eyes : *i. e.* one *angulā* long and two-thirds *angulā* wide ;

9. Ears...four *angulās* in height and three *angulās* in width ;
10. The height of the ears...the length of the eye brows—four *angulās* long ;
11. Palms...seven *angulās* long ;
12. The middle finger...six *angulās* long ;

13. The thumb...three and a half *angulās*, extending to the first phalanx of the index finger :

14. The thumb has two joints or sections, while,

15. The ring-finger is smaller than the middle finger by half a section and the little finger by one section, while the index finger is one section short of the middle finger ;

16. The feet should be fourteen *angulās* long, the big toe two *angulās* ; the first toe two or two and half *angulās* ; the middle toe one and a half *angulās*, the third toe one and a half *angulās*, and the little toe one and half *angulās* ;

17. The female figures is made about *aṁsa* or three *angulās* shorter than the male.

Kāsyapīya contains the Dhyāna ślōkas. Let me cite to you one of them for illustration, respecting Gouri, the divine spouse of S'iva ;

द्विनेत्र द्विवुजा श्यामा करन्द मुकुटान्विता
किरीट मुकुटावापि केशबन्घ मतापीवा ।
सवाव्यवसंयुक्ता पादजाल समन्विता
उत्पलं दक्ष्यहस्तेच वामहस्तंप्रलंबितं ।
पद्माश्यमध्यमेगैरी आसिना वा ऽस्तितापिवा । —Kāsyapīya.

" With two eyes and two hands, 'Syama' wearing the coronet known as the *Karanda* or the *Kirīta*, or having her hair tied up in a knot, with all the limbs fully developed wearing ornaments on the feet, bearing the lotus in her right hand, her left hand hanging down standing or sitting on the centre of the lotus—(Such is) Gouri."

(To be continued.)

NOTICE

The Mythic Society having been registered as an Associate Society of the Royal Asiatic Society of Great Britain and Ireland, Rule 105 of the Rules of that Society governing the privileges of Members of Associate Societies is published for information :—

Rule 105.—Members of the Asiatic Society of Bengal and of Branch and Associate Societies are entitled, while on furlough or otherwise temporarily resident within the limits of Great Britain and Ireland, to the use of the Library as Non-resident Members, and to attend the Meeting of the Society other than special General Meetings ; and in the case of any Member of any Society aforesaid applying for election as a Member of the Royal Asiatic Society, nomination as laid down in Rule 4 shall not be necessary.

S. SRIKANTAYA
General Secretary and Treasurer

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